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Using untranslated materials in research

This module explores the value of using documents that have been translated from Spanish into English in their original version for research purposes. Its intended audience is undergraduate students who are native speakers of English and who are learning Spanish.

What are these documents?

These texts are digitized versions of documents found in Rice University's Woodson Research Center. They are a sampling of a collection of several hundred documents that comprise Rice's Americas Archive. The selection of documents used throughout this module were all originally written in Spanish and have been translated into English. I refer to a couple of translated documents here, but you may wish to browse through all of the documents listed in the upper left sidebar, all of which are available on-line (or will be soon!) in three formats: their original format, a transcription, and a translation.

What is the difference among the formats?

The original version is a scanned image of the document, so it shows what the document actually looks like - a letter, a printed pamphlet, etc.. The transcription is a typed version of the original in its original language. The transcription should retain any misspellings, typos, and other "errors" that are found in the original. The translation is an English version of the document. The translations are meant to be easy to understand and also to retain the "flavor" of the original. Since the documents were written about 150 years ago, the translations may also have an old feel to them.

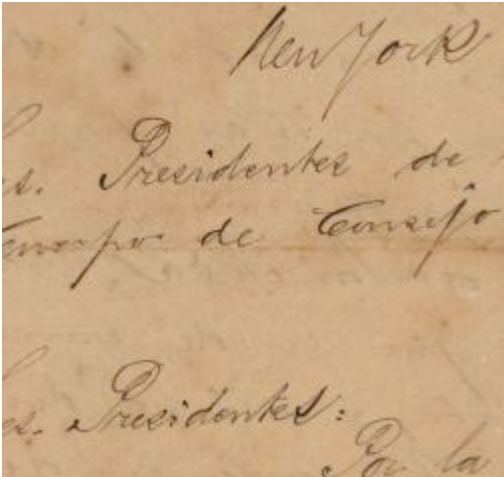
What is the advantage of looking at the original?

The original version can give you a feel for the type of text you are perusing and also give you some clues about its author. The two documents below are visually quite different; one is a [missing_resource:

<http://hdl.handle.net/1911/9242>][missing_resource:

<http://hdl.handle.net/1911/9246>]

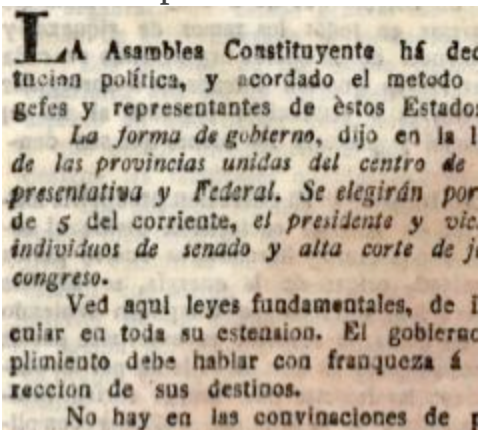
Sample of Martí letter



New York
d. Presidentes de
tempo de Consejo
d. Presidentes:
En la

This is a hastily written
letter.

Sample of manifesto



LA Asamblea Constituyente ha de-
tucian politica, y acordado el metodo
gefes y representantes de estos Estados.
La forma de gobierno, dijo en la l
de las provincias unidas del centro de
presentativa y Federal. Se elegirán por
de 5 del corriente, el presidente y vic
individuos de senado y alta corte de j
congreso.
Ved aqui leyes fundamentales, de i
cular en toda su estension. El gobierac
plimiento debe hablar con franqueza á
reccion de sus destinos.
No hay en las conuinaciones de

This is a typed
government document.

Some differences between
these documents are
visually apparent.

Even if you do not understand Spanish, the differences between these documents is very clear. You can tell just by glancing at them that they served quite different purposes. The visual differences are not at all apparent in the transcribed or translated versions.

Please refer to the module "[Using original documents on the Mexican American War](#)" for more information on the value of looking at the original versions of these documents.

What is the advantage of looking at the transcription?

Transcriptions are almost always much easier to read than originals. It might take you an hour to read José Martí's letter in his handwriting but only a few minutes to read its typed transcription. You may wish to look at the transcription first to determine if a document is of interest to you. Just remember that a transcription is an interpretation of the original document. If you decide to work closely with a document, you may also wish to read it in its original Spanish version as well as its translated version.

Why should I look at the translated version?

If a transcription is an interpretation of the original, a translation is an interpretation of the transcription. A translator typically transcribes a handwritten document and then translates it. In this sense, a translation is two steps removed from the original.

That being said, someone who does not understand Spanish would not be able to understand much, if any, of the content of these documents without reading the translation. If you understand some but not a lot of Spanish, reading the transcription might be fairly laborious but reading the translation quite fast. This could help you determine whether or not you want to spend more time with the document.

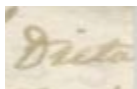
What is the value of comparing all three versions?

It can be quite useful for a student who speaks some amount of both Spanish and English to browse through all three versions of the document. The translation may have interpreted some words in one sense, while you

may prefer to think of them in another sense. In addition, not all words and their translations have exactly the same connotations

Cecelia Bonnor, who transcribed and translated the letter from J.G. de Torde along with several other documents in the Americas Archive, says that when working with originals "I have had to contend with different hands, which must be deciphered in order to allow the documents to speak for themselves. In particular, I am thinking of the Goliat letter, the first manuscript document I translated for the Americas project as it presented interesting and immediate challenges having to do with the common practice of abbreviating words. Specifically, the first line of this document contains the word "Disto.," which is short-hand for "Districto" or "District." At first glance, it would seem that "Disto." reads "Osito" [i.e., little bear] but this word does not fit within the context of the sentence, which has to do with the Royal Corporation. Further, the word in question becomes clearer when one realizes that it was acceptable to use abbreviations in the nineteenth century. Therefore, in attempting to translate documents, I have found that contextualization can be of significant help in deciphering unknown or ambiguous words."

unclear abbreviated word



This word
is probably
"Disto," an
abbreviatio
n of
"Districto"
or "district,"
but it also
looks like
"Osito" or
"little bear."

This example illustrates the importance of referring to the original yourself when working closely with a document. If a casual translator interpreted the word as "little bear," imagine how different the letter would seem! It's a good idea to check any unusual words or phrases against the original - you may know more about the context in which the document was written and than whomever translated it.

Using original documents on the Mexican American War

This module will explore how to use original documents on the Mexican American War for research purposes. Its intended audience is undergraduate students.

What are these texts?

These texts are digitized versions of documents found in Rice University's Woodson Research Center. They are part of several hundred documents that comprise Rice's Americas Archive. The small selection of texts used in this Connexions module all relate to the Mexican American War. I refer to a couple of the documents throughout the module but you may wish to browse through all six of the documents listed in the upper left corner. They would all be of use to someone writing a research paper on the Mexican American War.

The documents discussed in this module include a [missing_resource: <http://hdl.handle.net/1911/9241>][missing_resource: <http://hdl.handle.net/1911/9236>][missing_resource: <http://hdl.handle.net/1911/9252>][missing_resource: <http://hdl.handle.net/1911/9228>][missing_resource: <http://hdl.handle.net/1911/9237>]

Why use these texts?

Many of the texts found in this archive were purchased by Rice University from private collections. They have not been used in scholarly studies before. In looking at the documents – either on-line here or by going to Fondren Library's Woodson Research Center and viewing them in person - you are tapping into new materials in the field of Hemispheric Studies. By including information you find in them in research papers, you are contributing new ideas to the field.

What am I looking at when I click on the links to these documents?

The links on the left sidebar take you to a page that describes the document in detail. For example, the page for the Independence of Texas document says that it was written by the US Congress House Committee on Foreign

Affairs in 1837. There are several key terms that are associated with the document and a paragraph that gives some historical background on its creation. There's also a link to this research module, a link to a module that contains more in-depth background information, and a link to the Americas Digital Archive home page. From the Americas Digital Archive home page, you can access many other documents and learn more about the collection.

At the bottom of the page, there are two links to the document. I recommend accessing the document via the top button that says "Full text with images." (The other option is not very reader-friendly.) This button takes you to a page with an easy-to-read transcription of the Independence of Texas and small images of the corresponding pages of the actual document. If you click on the small images, a new screen will open with a large image of the document page.

Is there an advantage to looking at the actual document instead of the digitized version?

If you can, I'd recommend using both the digitized and the actual document. It's exciting to get to see and hold important historical documents. You can feel the quality of the paper on which they were written, examine how they were bound, and look at their comparative sizes. The documents themselves are truly historical artifacts.

The digitized versions of the documents are clearly advantageous to people unable to visit the paper documents in Rice University's library. They are also much easier to work with over extended periods of time. (It's also easier on the documents if you do most of your work from the digitized versions.)

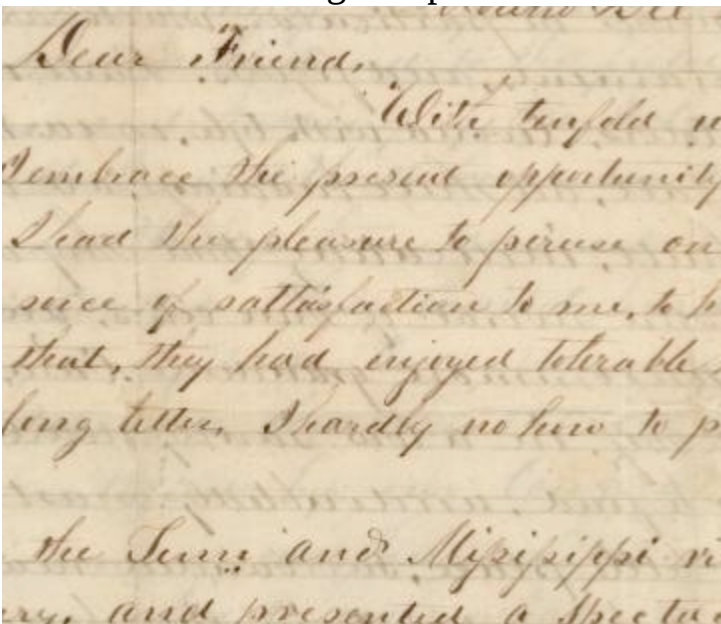
If I'm working from the digital archive, should I look at the transcription or images of the actual document?

Both the transcription and the original version have something to offer. The transcriptions are often easier to read. You can probably skim through a transcription a lot faster than a handwritten letter from 150 years ago to determine if the document will be of interest to you. In preparing a paper for a class, you may not have time to peruse all the texts that might be

loosely related to your topic in their original format, but you could probably skim through a lot of their transcriptions and narrow your selection.

If you find that a particular text will be useful in your research, looking at the original document is of great value. Sometimes a handwritten letter can tell you about its author: if s/he was in a hurry, if s/he possessed the handwriting of a well-educated (and hence usually wealthy) person, if s/he experienced trouble in writing sections of the document with crossed out words, among other things. For example, the letter written by Mattock contains many spelling errors, which have been noted in the transcription. But the steady handwriting would not suggest that the writer wrote in haste; perhaps he simply did not know how to spell well.

Mattock Handwriting Sample

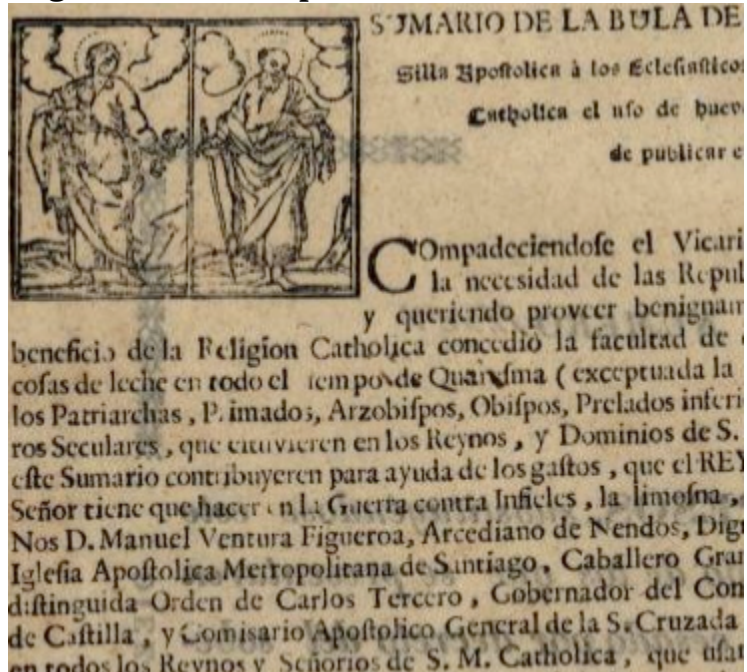


A sample of Mattock's handwriting

Even a typed document that is more official in nature than a handwritten letter is worthwhile looking at in its original format. For example, take a look at the Texas currency document. You can easily see that the front and back are in fact two different documents by the different typefaces and formats used. In the transcription, this difference is not visually noticeable. Yet the difference between the two texts is great: one side is a papal bull

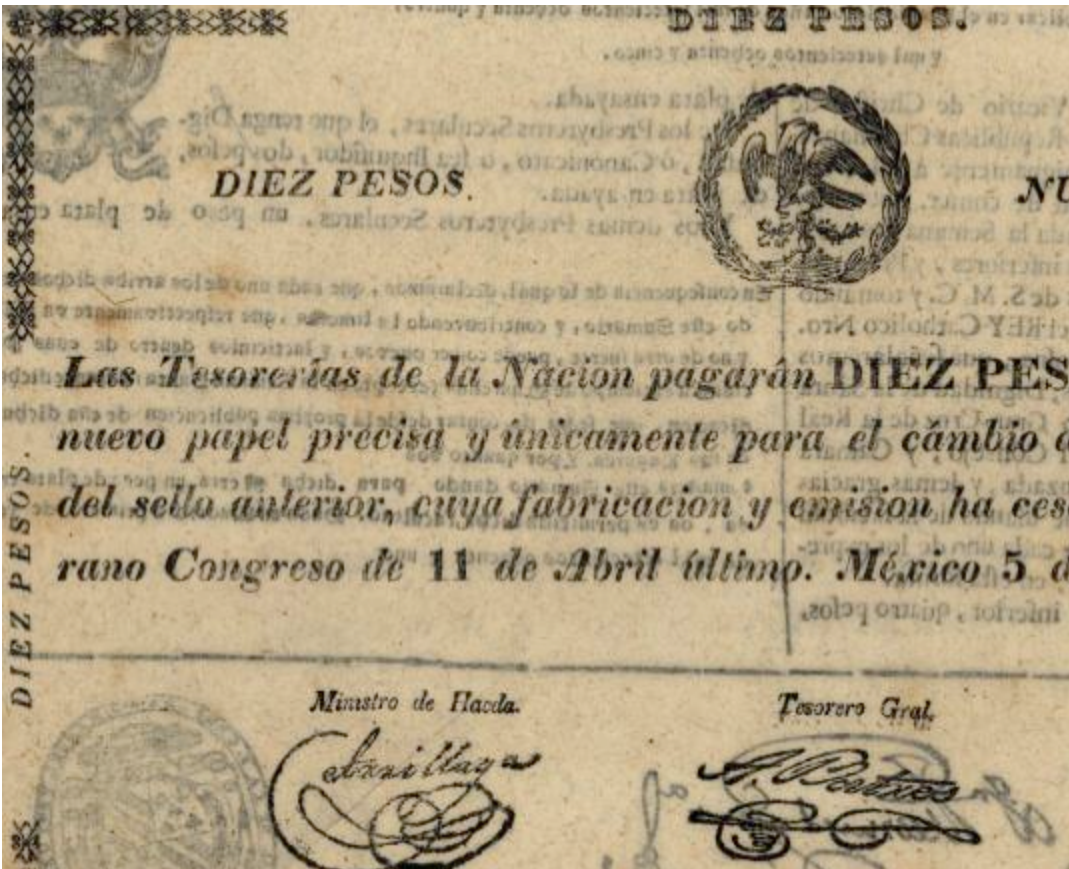
printed in 1784 and the other states that the paper has an exchange value. The currency was printed in 1823 on the back of the out-dated papal bull because of a severe paper shortage in Mexico.

Segment of the Papal bull side of the document



This is a segment from one side of the document.

Currency side of the document

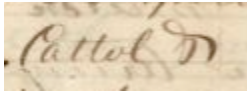


This side of the document notes its exchange value. It was printed on the back of the papal bull nearly 40 years after the papal bull was published. The two sides are visibly different documents with different typefaces and styles.

Another advantage to looking at the original text in a digitized format is that transcriptions are interpretations. If you work from a transcription, you must cite the transcription – not the original document – as your source. A transcription might have typos or (as is more likely with today's spell checking features) might correct errors in the original. In addition, the transcriber might not have devoted as much time to his/her interpretation of the original as you would like to and might have left some words marked as illegible. You may wish to put in a little more research to decipher what such words are if the document is of particular importance. For example, in the Mattock letter again, there is a word the transcriber interpreted as "

(attol)". However, it might make sense as "Cattol," a misspelling of "cattle."
You might have still other ideas about what the writer meant.

Unclear word from Mattock letter



The
transcription
may have
one
interpretatio
n of this
word, but
you may
have another.

If you notice any errors or “corrected” errors or decipher any words marked as illegible, please let us know!

For more information on the relative value of transcriptions and original documents in research projects, please refer to the module ["Using Untranslated Materials in Research."](#)

Using archival documents in the Spanish classroom

This module focuses on how to use archival documents in the AP or college-level Spanish course and gives examples of their uses. It can be applied to both language and literature courses.

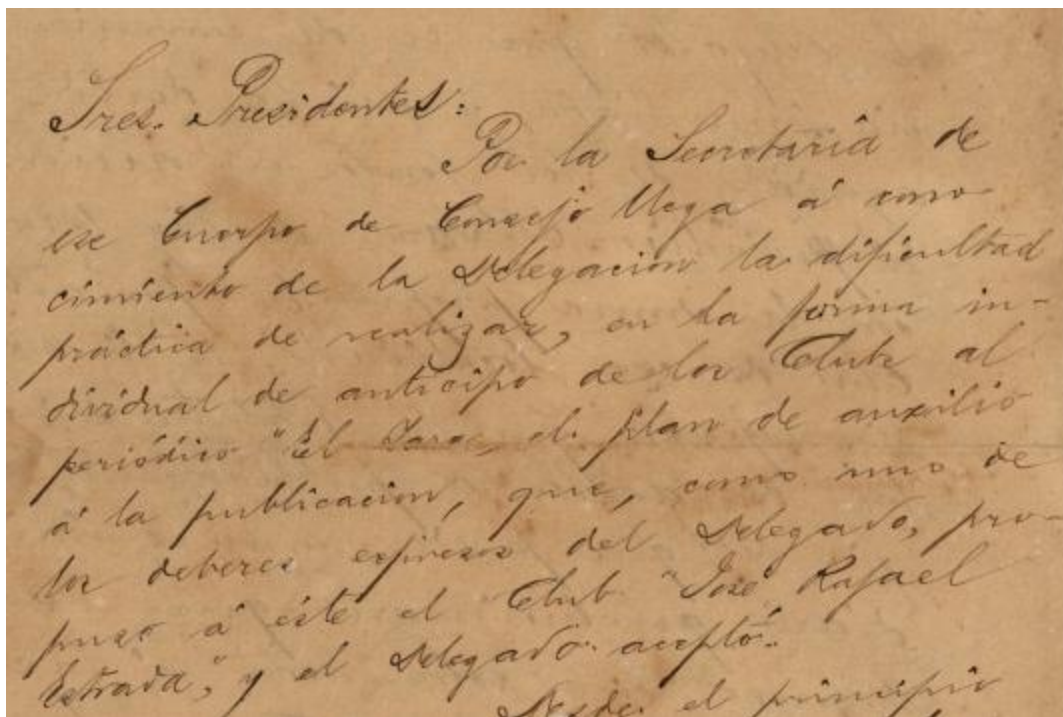
Introduction

The [missing_resource: <http://oaap.rice.edu/>]

This module seeks to outline ways in which these historical texts can be incorporated into the classroom as parts of lessons, lectures, homework assignments, presentations, and special projects.

Excerpt of a José Martí letter

From [missing_resource: <http://hdl.handle.net/1911/9242>]



Why use archival materials?

These historical documents can bring authentic material and culture into the classroom. They offer new ways of contextualizing culture, history, language, and literature and give human voices to elusive historical events. They also provide exciting visual elements for presentations!

What types of documents can I use in the classroom?

The [missing_resource: <http://oaap.rice.edu/>]

- Newspapers
- Personal letters
- Declarations of independence
- Travel books
- Books
- Currency
- Decrees
- and many more

La Guajira (Habana)

[missing_resource: <http://hdl.handle.net/1911/35548>]

[missing_resource: <http://hdl.handle.net/1911/9251>]



Using archival documents in the classroom

Some lesson plans and activities have already been created to show how documents can be incorporated into the Spanish [missing_resource:

<http://cnx.org/content/col11318/latest/>][missing_resource:
<http://cnx.org/content/col11319/latest/>]

Instructors can use these historical documents, in whole or in part, as reading passages for their students. They can serve as springboards for discussions on culture or history or to assess reading comprehension. An example of such an activity is the lesson plan based on an excerpt from the book, *Historia moral de las mujeres*: [missing_resource:]
[missing_resource: <http://cnx.org/content/m38476/latest/>]

Instructors can also combine archival material with canonical texts to contextualize the historic moment. An example of such a combination is the module [missing_resource: <http://cnx.org/content/m38225/latest/>]
[missing_resource: <http://hdl.handle.net/1911/37171>][missing_resource:
<http://hdl.handle.net/1911/37169>][missing_resource:
<http://hdl.handle.net/1911/27071>][missing_resource:
<http://hdl.handle.net/1911/9236>]

Instructors and students can work with transcriptions or the actual page images, which give a unique perspective of history, especially when dealing with handwritten documents. For supplemental material on reading archival documents, please see the following modules: [missing_resource:
<http://cnx.org/content/m35967/latest/>][missing_resource:
<http://cnx.org/content/m34696/latest/>]
Chapultepec castle

[missing_resource: <http://hdl.handle.net/1911/21790>]



Assignment examples

- Identifying verb tenses
- Creating glossaries for excerpts
- Essay projects (students can write their own letters/postcards set during a historical time period, write travel journals, write autobiographies/biographies, etc.)
- Create a timeline based on a document (such as Cabeza de Vaca's [missing_resource: <http://tinyurl.com/6ke6o4k>])
- Create maps with labels
- Create presentations using archival documents and/or images
- Write a newspaper article about a historical event
- Create an entire newspaper in a group based on historical events
- Create Connexions modules using archival sources, which can be put together by the instructor in a "course" or collection (See Help: [missing_resource: <http://cnx.org/help/viewing/onlinecontent>])

How do I find documents?

Instructors can find documents on the [missing_resource: <http://oaap.rice.edu/>]

Usando documentos históricos en la clase de español

Este módulo se enfoca en cómo usar documentos históricos auténticos en cursos de español y da ejemplos de estos usos. Se puede aplicar a cursos de lenguaje o de literatura.

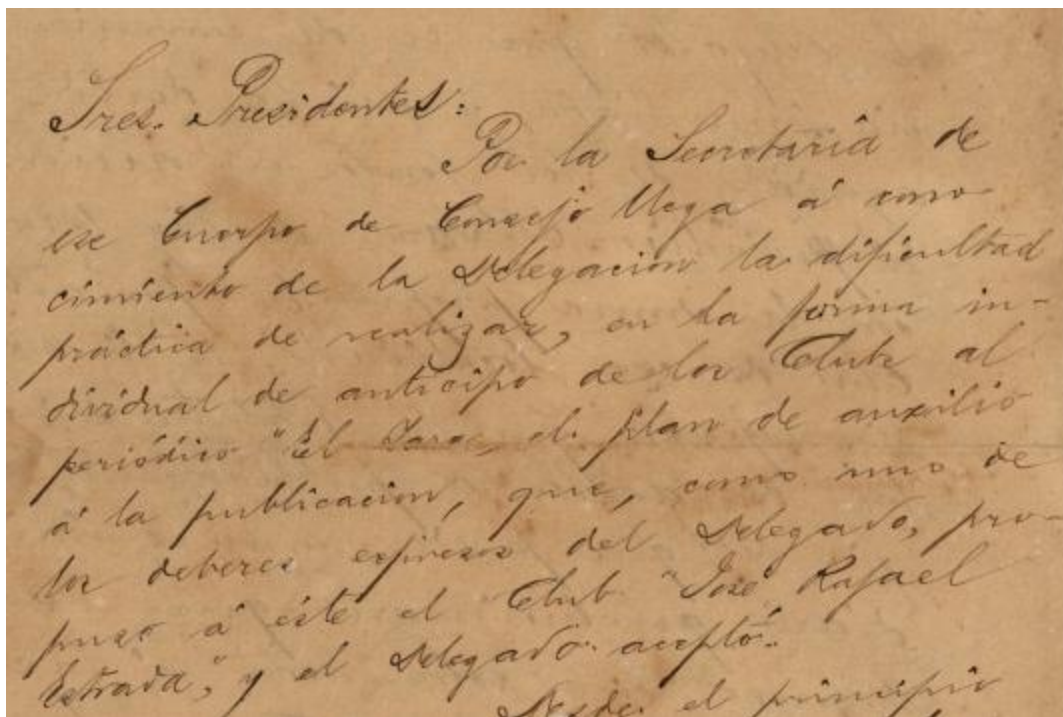
Introducción

El [missing_resource: <http://oaap.rice.edu/>]

Este módulo da unos ejemplos de las maneras en que estos textos históricos se pueden incorporar en la clase como lecciones, presentaciones, tarea, trabajo y proyectos especiales.

Fragmento de una carta de José Martí

[missing_resource: <http://hdl.handle.net/1911/9242>]



¿Porqué debo usar materia histórica?

Estos documentos históricos pueden traerle materia auténtica y cultural a la clase de lenguaje o literatura. Ofrecen nuevas maneras de contextualizar la cultura, historia, lenguaje y literatura y le dan voces humanas a eventos históricos lejanos. ¡También proveen elementos visuales emocionantes!

¿Qué tipos de documentos puedo usar en la clase?

El sitio, [missing_resource: <http://oaap.rice.edu/>]

- Periódicos/gacetas
- Cartas personales
- Declaraciones de independencia
- Libros de viaje
- Libros
- Moneda
- Decretos
- y muchos más

La Guajira (Habana)

[missing_resource: <http://hdl.handle.net/1911/35548>]

[missing_resource: <http://hdl.handle.net/1911/9251>]



Usando documentos históricos en la clase

Hemos creado algunos planes de clase y actividades que muestran cómo documentos se pueden incorporar en el currículo de [missing_resource:

<http://cnx.org/content/col11318/latest/>][missing_resource:
<http://cnx.org/content/col11319/latest/>]

Docentes podrán usar estos documentos (completos o en fragmentos) como lecturas para sus estudiantes. Pueden funcionar como plataformas para discusión sobre la cultura o la historia, o para evaluar la comprensión de la lectura. Un ejemplo de tal actividad es leer el fragmento “Historia de Xochitl” del libro, [missing_resource: <http://hdl.handle.net/1911/21866>] [missing_resource:] [missing_resource: <http://cnx.org/content/m38476/latest/>]

Los docentes también pueden combinar materia histórica con textos canónicos para contextualizar el momento histórico. Un ejemplo de tal combinación es el módulo, [missing_resource: <http://cnx.org/content/m38223/latest/>] [missing_resource: <http://hdl.handle.net/1911/37171>] [missing_resource: <http://hdl.handle.net/1911/37169>] [missing_resource: <http://hdl.handle.net/1911/27071>] [missing_resource: <http://hdl.handle.net/1911/9236>]

Los docentes y estudiantes pueden trabajar con las transcripciones o con las imágenes de los documentos, que dan una perspectiva única de la historia, especialmente cuando se trata de documentos escritos a mano. Para materia complementaria sobre cómo leer documentos históricos, ver: [missing_resource: <http://cnx.org/content/m35967/latest/>] [missing_resource: <http://cnx.org/content/m34696/latest/>] [missing_resource: <http://cnx.org/content/col11319/latest/>] [missing_resource: <http://cnx.org/content/col11318/latest/>]
Castillo de Chapultepec

Fotografía, [missing_resource: <http://hdl.handle.net/1911/21790>]



Ejemplos de tareas

- Identificar tiempos verbales
- Crear glosarios o listas de vocabulario que van con las lecturas
- Ensayos (estudiantes pueden escribir cartas o postales desde una perspectiva histórica, escribir diarios de viaje, escribir autobiografías/biografías, etc.)
- Crear una cronología de eventos según un documento (por ejemplo, [missing_resource: <http://tinyurl.com/6ke6o4k>])
- Crear etiquetas para mapas
- Crear presentaciones usando documentos históricos o imágenes históricas
- Crear un artículo de periódico sobre un evento histórico
- Crear un periódico con varios artículos (proyecto de grupo) basado sobre eventos históricos
- Crear módulos en [missing_resource: <http://cnx.org/>]
[missing_resource: <http://cnx.org/help/viewing/onlinecontent>]

¿Cómo encuentro documentos?

Para encontrar documentos, se puede: introducir palabras en la búsqueda (en inglés o en español), navegar usando los *Americas Concepts* (“Conceptos de las Américas”, palabras claves que permiten búsquedas temáticas), o usar los *Community tags* (“Etiquetas comunitarias”, palabras claves asignados por usuarios) en el sitio del [missing_resource: <http://oaap.rice.edu/>]

Using Historical Photographs in the Classroom

This module focuses on using images/photographs in the classroom for cultural and historical content. The questions, activities, and content are designed for high school Spanish and AP Spanish students. These activities can also be used in the History and AP History classroom.

Introduction

There are many advantages to using images in the classroom; they can be used to introduce a subject matter, serve as evidence for a topic, depict a theme or event you are trying to teach, etc. Images have flexible purposes and can be used in collaboration with other pictures to show a timeline of events or possibly even to compare and contrast specific instances. The [Our Americas Archive Partnership website](#) includes many historical photographs, drawings, plates, and maps that can be accessed free of charge. These images make great additions to PowerPoint presentations and can be displayed on a computer, a projector, or printed.

Using Images to Introduce a Topic

Utilizing pictures in the Spanish classroom can be an interesting way to get students to really think about the history, style, transportation, and other elements of daily life during a time period. For instance, during the beginning of the school year, some Spanish classes begin with the geography of Hispanic-speaking countries and major historic sites or landmarks in each city/country.

While students are looking at the picture, some questions teachers could ask to prompt discussion include:

- What do you see in the picture?
- Where is this?
- Why do you think the photographer took this picture?

Paseo de la Reforma

[missing_resource: <http://hdl.handle.net/1911/21809>]



After having them discuss amongst themselves in pairs, groups, or as a class, the teacher can point out the different parts of the picture, its history, and cultural significance. The picture above was most likely taken shortly after the completion of the Paseo de la Reforma in 1879, which was created so that Emperor Maximilian I could be connected from his residence in the Chapultepec Castle (which can be seen at the far end of the Reforma) to the National Palace. The teacher can then describe Mexico City's different historical landmarks (and then move on to other parts of Mexico afterwards). It can also be noted that there are some men on horse riding on Reforma headed towards the National Palace, who could be palace guards or civilians.

Using Images to Introduce Culture

Teachers can also use images as a way to introduce the differing cultures of Spanish countries. These images demonstrate how people dressed and lived in the past.

Some questions that can be beneficial to pose while looking at the pictures include:

- What can you infer about these people's daily lives? (i.e. daily schedule, living conditions, etc.)

- In what country do you think these photographs were taken?
- What can you infer about the country in which they live?

Using different pictures can introduce the multiple Spanish cultures. For example, the image of the [Fabricantes de mecate](http://hdl.handle.net/1911/21801) shows Mixtecas from Oaxaca, Mexico working in the rope manufacturing business. In the photo, there are 2 men, who are braiding the strings to make a stronger rope, a woman, who is making tortilla-like food, and a child. While pointing out the different elements of living from the picture, you could then transition into talking about rural life in other countries (like Argentina and its gauchos) or how different parts of South America have their own specialties (like Columbia and its coffee beans).

Mixteca men making rope

[missing_resource: <http://hdl.handle.net/1911/21801>]



Using Images to Demonstrate a Theme

Another benefit of using pictures is to help students fully understand and remember different concepts through the visual aspect. A common theme among Spanish-speaking countries is the disparity between the wealthy and poor classes and the pattern of social inequality. After the restoration of the Second Republic, Porfirio Díaz managed to defeat President Benito Juárez's re-elected successor and became president. During Díaz's time in office

(1876-1911), known as the [missing_resource:
<http://countrystudies.us/mexico/23.htm>]

View of men and women in the park

[missing_resource: <http://hdl.handle.net/1911/21788>]



At first glance, it just looks like men and women relaxing at the park. Zooming into the photo, though (see [missing_resource:
<http://hdl.handle.net/1911/21788>]

Using Images Side-by-side

By comparing and contrasting two (or more) images side by side, teachers can also demonstrate a state of change (be it through people, the landscape, a building, clothing styles, etc.) or continuity. With the following two pictures of Mexico (and both possibly being Mexico City), the students can clearly see differences as well as the similarities. With the town set up, both have some sort of central church, which may have been used for a meeting hall too, some open area for exercise/play, and residential living spaces. However, if you notice the architectural aspect of the houses and buildings, the rooftop view shows rectilinear cement houses, with rectangular holes for windows, which are built vertically. [missing_resource:
<http://hdl.handle.net/1911/21770>.]

Comparison of Mexican neighborhoods

Rooftop view of a Mexican neighborhood



Bird's eye view of neighborhood with church building and small buildings with tiled and thatched rooftops



These rooftop views show the difference in housing in Mexico.

Daytime view of a Mexican street with rail car tracks, mules, gas streetlight fixtures, and vendors' stalls

This neighborhood photograph shows a street view that includes transportation (rail car and mules). It can be used on its own or compared to the above rooftop images, other images of urban life, or

contrasted with images of rural life (such as Figure 2,
[missing_resource: <http://hdl.handle.net/1911/21801>]



Examples of photographs to include in class discussions:

Bird's eye view of neighborhood with church building and small buildings with tiled and thatched rooftops, in or near Mexico City. Photographs. 1890. From Woodson Research Center, Rice University, Charlotte and Maximilian collection, 1846-1927, MS 356.<http://hdl.handle.net/1911/21770>.

Rooftop view of a Mexican neighborhood, possibly Mexico City. Photographs. 1890. From Woodson Research Center, Rice University, Charlotte and Maximilian collection, 1846-1927, MS 356.<http://hdl.handle.net/1911/21808>.

Daytime view of a Mexican street with rail car tracks, mules, gas streetlight fixtures, and vendors' stalls. Photographs. 1890. From Woodson Research Center, Rice University, Charlotte and Maximilian collection, 1846-1927, MS 356.[missing_resource: <http://hdl.handle.net/1911/21762>]

Farm worker plowing field with two oxen, carriages and onlookers visible in background. Possibly near Mexico City. Photographs. 1890. From

Woodson Research Center, Rice University, *Charlotte and Maximilian collection*, 1846-1927, MS 356. <http://hdl.handle.net/1911/21794>.

Street level view with pedestrians, Zocalo, Mexico City. Photographs. 1890. From Woodson Research Center, Rice University, *Charlotte and Maximilian collection*, 1846-1927, MS 356. <http://hdl.handle.net/1911/21779>.

View of railcar stopped along tree shaded road, passengers in formal dress, Mexico. Photographs. 1890. From Woodson Research Center, Rice University, *Charlotte and Maximilian collection*, 1846-1927, MS 356. <http://hdl.handle.net/1911/21828>.

Street scene in Mexico featuring men and women walking on street and stair. Photographs. 1890. From Woodson Research Center, Rice University, *Charlotte and Maximilian collection*, 1846-1927, MS 356. <http://hdl.handle.net/1911/21760>.

For more pictures, visit the [Our Americas Archive Partnership](#) website and type in keywords (such as Mexico City, Mexico, images, etc.) in the search box.

Maps from the Mexican American War

This module uses historical maps (vicinity and battle maps) from the Mexican American War as a way to study the war and many of its individual battles. It provides background information on the Battle of Monterrey, the Battle of Cerro Gordo, the Battle of El Molino del Rey, and the Battle of Chapultepec.

Using historical maps in the classroom

These maps can be combined with lessons on the **Mexican American War** as visual aids that drill down and show authentic battle plans, troop positions, and the resulting U.S.-Mexico border. They can also be combined with photographs of the cities or areas, text book readings, and Mexican American War documents, such as the [missing_resource: http://avalon.law.yale.edu/19th_century/guadhida.asp]

This module provides background information on the following significant battles and a list of links to related maps (in the links sidebar):

- Battle of Monterrey
- Battle of Cerro Gordo
- Battle of El Molino del Rey
- Battle of Chapultepec

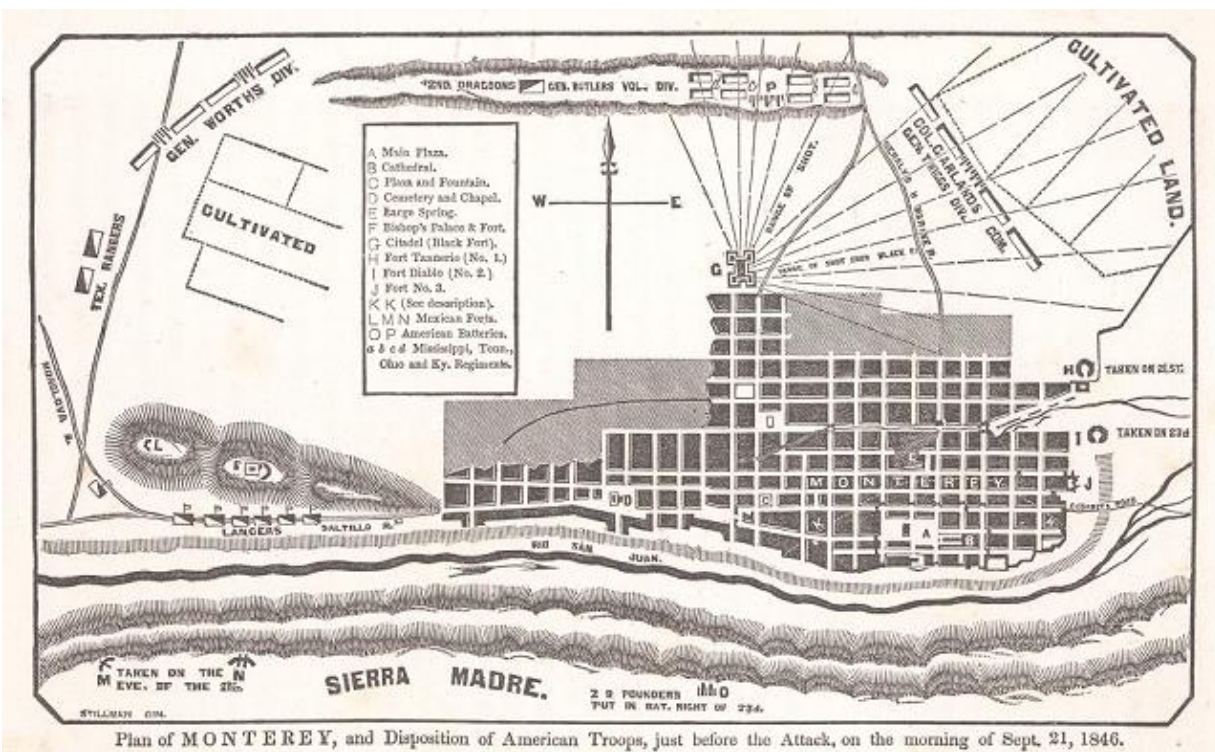
Battle of Monterrey (Sept. 25, 1846)

Santa Anna had ordered General Pedro de Ampudia to retreat to Saltillo, yet, Ampudia disobeyed the order and went to the Mexican city of Monterrey, Nuevo León instead.

General Zachary Taylor positioned his troops north of Monterrey on Sept. 19 and captured the road leading to Saltillo on Sept. 20, effectively cutting General Ampudia's troops off from reinforcements. The U.S. troops attacked the Mexican troops from two directions— General Taylor's division attacked from the east, while General William Jenkins Worth's division attacked from the west.

Monterrey Battle Plan

[missing_resource: <http://hdl.handle.net/1911/35385>]



The battle culminated with the bombardment of the city by U.S. howitzers (cannons) on Sept. 25. Monterrey was captured after a week of brutal battles. General Ampudia and General Taylor negotiated an 8-week armistice in exchange for the Mexican surrender of Monterrey. This armistice, in turn, earned General Taylor much criticism from President James K. Polk and the federal government, who did not think that the army had the power to negotiate such truces.

Battle of Cerro Gordo (April 17-18, 1847)

After U.S. forces captured the Mexican Port City of Veracruz, Veracruz, U.S. General Winifred Scott led his troops toward Mexico City. General Antonio López de Santa Anna's Mexican troops blocked their route via the national road at the Cerro Gordo mountain pass (near Jalapa, Veracruz), between two large hills, La Atalaya and El Telégrafo. While Santa Anna had heavily defended this pass, he failed to station as many men on his left, an area he assumed to be impassible. Captain Robert E. Lee's

reconnaissance revealed this weakness and on April 18, General Scott commanded a flanking of the Mexican army. U.S. General David Twiggs led his men to the lightly defended area and General Gideon Pillow led his smaller troop toward the Mexican front.

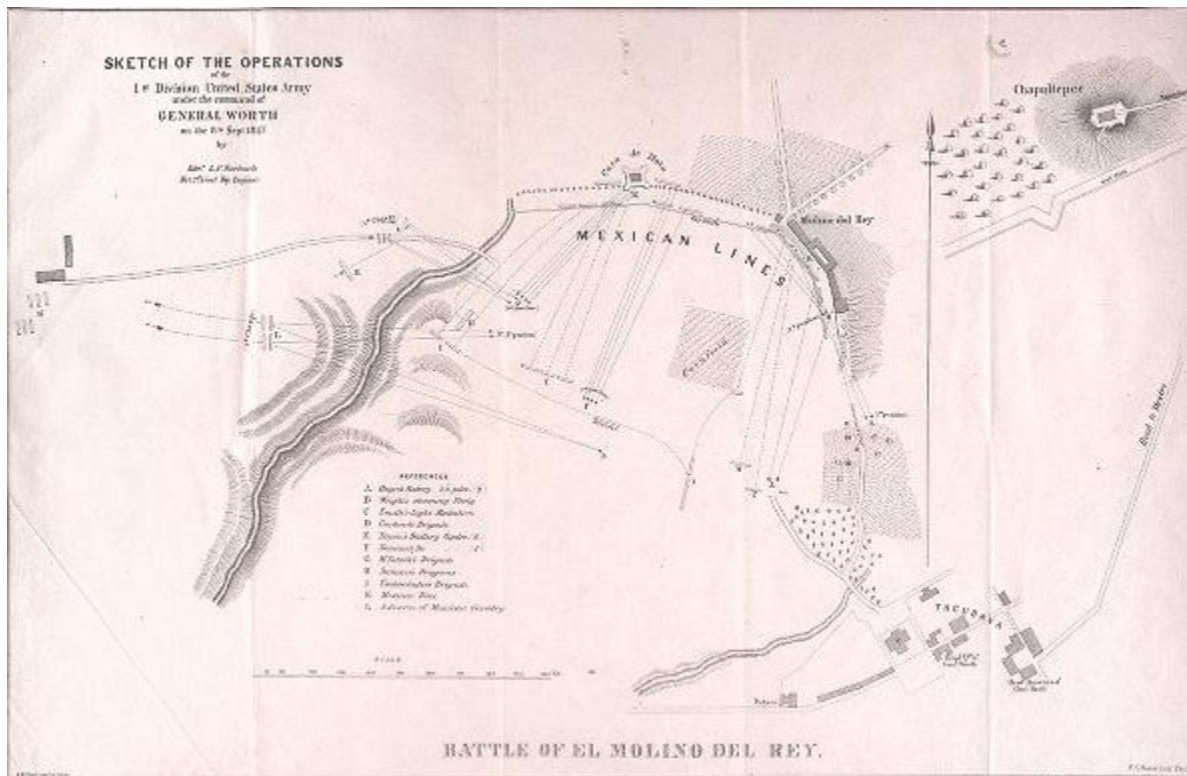
The surprise attack forced Mexican troops to flee; and Santa Anna had to ride off without his wooden leg (which was then captured and kept by the U.S. army). After their victory, the U.S. army pushed forward to Puebla, Puebla in Mexico's interior.

Battle of El Molino del Rey

At the beginning of September 1847, during the armistice after the Battle of Churubusco, General Winfield Scott, headquartered at the bishop's palace in Tacubaya, received information that Santa Anna was having church and convent bells melted down to cast into cannons at El Molino del Rey ("The King's Mill"). Furnace flames, which were visible from Scott's headquarters, furthered his suspicions; and General Scott ordered General Worth to capture El Molino del Rey and halt the munitions production.

Map of the Battle of El Molino del Rey

"[missing_resource: <http://hdl.handle.net/1911/21772>]



General Worth's attack on Molino del Rey and Casa Mata (a stone building used as a gun powder depository, located about 400 yards from the Mill complex), on September 8 was "one of the bloodiest days for American forces" during this war (*The U.S.-Mexican War*). The U.S. troops walked right into an ambush, barraged by hidden cannons and gunfire coming from Chapultepec. Of the 3,400 men commanded by U.S. General Worth, about 800 of them were killed or wounded. General John Garland's troops to the right of El Molino del Rey finally managed to break through the Mexican line and the forced the Mexican troops to retreat.

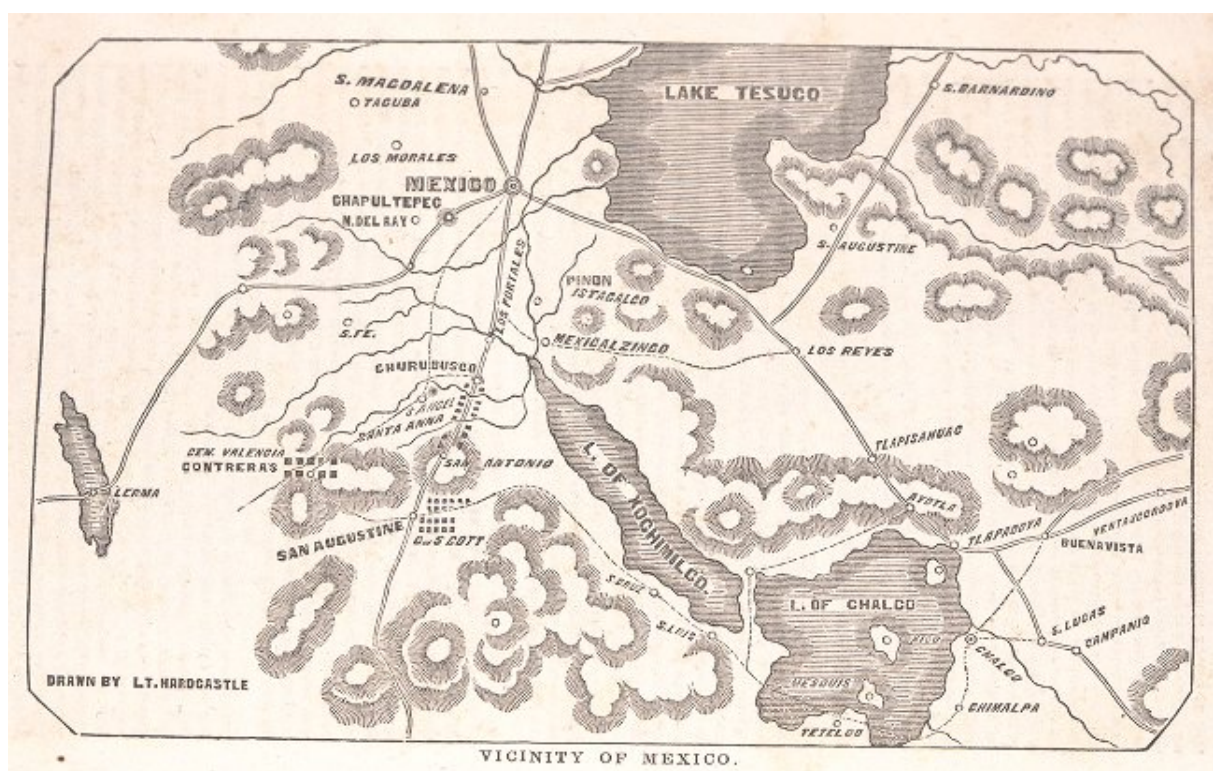
Battle of Chapultepec (Sept. 12-13, 1847)

After the U.S. victory at the Battle of El Molino, Chapultepec stood as Mexico City's last defensive line. This castle-fortress stood atop Chapultepec hill some 150 feet above the surrounding land. Both the castle and the outlying forts and stone buildings were surrounded by two stone walls, which stood 10 feet apart and were 12-15 feet high ("The Mexican War"). Mexican General Nicolás Bravo commanded the Chapultepec complex.

U.S. forces strategically located four heavy cannon batteries on a hill between Tacabaya and Chapultepec. On the morning of Sept. 12, they opened fire on Chapultepec, and the Mexican army returned the fire all day long. Generals Pillow and Quitman sprung their attacks on the weakest points at 8am on Sept. 13. General Pillow's troops marched from Molino del Rey to Chapultepec, while General Quitman's troops attempted to cut the Mexican troops off from reinforcements. Mexican General Joaquin Rangel's brigade managed to hold back Quitman's advance toward Mexico City. In response, Quitman ordered General James Shields to lead his brigade to join Pillow's attack on Chapultepec. Together with Pillow's men, they scaled the walls and raised the U.S. flag over the ramparts.

Map of the Vicinity of Mexico

"[missing_resource: <http://hdl.handle.net/1911/35822>]



At the time of the war, Chapultepec had been serving as Mexico's Military Academy. Mexican legend holds that 6 teenage cadets enrolled in the academy died fighting as the U.S. troops attacked Chapultepec. The last survivor, Juan Escutia, wrapped himself in the Mexican flag and jumped

from the castle roof to prevent it from falling into the hands of the enemies. These cadets are known as the *Niños Héroes* (Boy Heroes).

The U.S. successfully captured Chapultepec by mid-morning on Sept. 13. Divisions led by General William Worth and General Quitman then captured the Garita San Cosme and Garita de Belén (the gates to the city), respectively.

At 4:00 am on Sept. 14, General Scott marched into Mexico City and was met by a city council delegation, which reported the retreat of the government and wished to negotiate terms of surrender. Scott refused to make any concessions, forcing them to surrender the city unconditionally. He then ordered Worth and Quitman to advance toward the city. The latter then raised the U.S. flag above Mexico's National Palace (Butler).

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The U.S.-Mexican War. PBS: Public Broadcasting Service. Web. 17 June 2011. [missing_resource: http://www.pbs.org/kera/usmexicanwar/index_flash.html]

Further Reading

Ballentine, George. [missing_resource: <http://hdl.handle.net/1911/26929>]

Furber, George C. [missing_resource: <http://hdl.handle.net/1911/27093>.]

Murphy, Charles J. (Charles Joseph). [missing_resource:
<http://hdl.handle.net/1911/27066>]

Paz, Eduardo. [missing_resource: <http://hdl.handle.net/1911/27449>]

Reid, Samuel C. (Samuel Chester). [missing_resource:
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[missing_resource: <http://hdl.handle.net/1911/27450>]

United States. Congress (31st, 1st session: 1849-1850). House and Fillmore,
Millard. [missing_resource: <http://hdl.handle.net/1911/27058>]

United States. War Dept. [missing_resource:
<http://hdl.handle.net/1911/27256>]

Introduction to a ten pesos Mexican banknote

This module contextualizes a ten pesos Mexican banknote (1823) printed on an eighteenth century Catholic bull, according to the timeline of Mexican history. It is geared toward jr. high or high school students.

One of the interesting documents available on the [missing_resource: <http://oaap.rice.edu/>]

Independence, Empire, and the Republic of Mexico

Mexico's War of Independence from Spain began on September 16, 1810 and ended in 1821. In 1821, after the proclamation of the [missing_resource: <http://hdl.handle.net/1911/20697>][missing_resource: <http://www.tamu.edu/faculty/ccbn/dewitt/dewitt.htm>]

Agustín de Iturbide

[missing_resource: <http://hdl.handle.net/1911/21812>]st Emperor of Mexico



Stephen F. Austin and the colonization of Texas

Before the conclusion of Mexico's War of Independence, Moses Austin received a land grant for the colonization of Texas. His son, Stephen F. Austin, began to fulfill these plans after his father's death in December 1821, but was impeded by Iturbide's provisional government, established after independence. This new government refused to recognize this grant; they preferred to pass an immigration law in its place. As a result, Austin travelled to Mexico City to ask Iturbide and his rump congress to approve his land grant. After Iturbide's abdication and the fall of the First Mexican Empire in 1823, Austin had to ask the Mexican Congress once again to recognize the original land grant for colonization (Barker).

Brief history of Mexican currency

The history of currency in Mexican is situated within the nation's turbulent history. During the War of Independence New Spain's mines– which supplied the gold, silver, and copper for minting coins– were abandoned. Due to the poor economic situation and the abandonment of the mines, Mexico turned to paper currency (or banknotes) in 1822, during Emperor Iturbide's reign. The general public, however, was used to using coins and, consequently, rejected these banknotes (“Conoce la historia”).

After the fall of the Empire in 1823, the new Mexican Republic retired the imperial banknote from circulation as part of their efforts to reestablish the public's trust in the government's financial management. The poor economic situation, however, did not improve and the government decided to print paper currency or banknotes, once again (“Conoce la historia”).

Ten pesos

[missing_resource: <http://hdl.handle.net/1911/27466>]



This ten pesos banknote is one of the national banknotes issued in 1823 under the new Mexican Republic. It was printed with the national seal of Mexico, the eagle on a cactus, and says the following:

" "The National Treasury will pay TEN PESOS, precisely and exclusively substituting this new paper in exchange for those that bear the previous seal, whose fabrication and exchange has ceased in accordance with a decree issued by the sovereign Congress on April 11 of last year. Mexico May 5, 1823." ([missing_resource: <http://hdl.handle.net/1911/27466>])"

To avoid the public's rejection, as had previously occurred during the Empire, the government decided to print this new paper currency on the backs of Catholic bulls. The government made this decision based on the idea that the Mexican people's religiosity would encourage them to use the banknotes. Yet, the banknotes were rejected once again ("Conoce la historia"). The possibility of a paper shortage during the poor economic situation that Mexico found itself in after the War of Independence and the fall of the First Empire could have also influenced the decision to recycle another document or old paper.

Paper currency was not accepted by the Mexican public until 1864, during the Second Mexican Empire under Emperor Maximilian, when the Bank of London, Mexico, and South America, a private bank, was put in charge of issuing currency.

Verso: Catholic Bull

On the other side of this banknote is an eighteenth century Bull of the Holy Crusades. A Bull of the Holy Crusades is a bull that granted indulgences in exchange for a monetary contribution. This contribution was used to finance wars against infidels.

Summary of the Bull of the Holy Crusades

This 1823 [missing_resource: <http://hdl.handle.net/1911/27466>]



This particular eighteenth century bull concedes “the use of eggs and dairy during Lent (with the exception of Holy Week).” These indulgences were conceded to “Patriarchs, Primates, Archbishops, Bishops, lesser Prelates, and Secular Presbyterians” ([missing_resource: <http://hdl.handle.net/1911/27466>])

Conclusion

The juxtaposition of these two texts, the ten pesos banknote and the Catholic bull, presents us with an interesting piece of history that connects two distinct moments in Mexican history. The Catholic bull belongs to the period of Spanish colonization, during which Mexico was part of New Spain. The Catholic Church was part of the colonization efforts that were manifested through the founding of missions that facilitated the imposition of the Spanish empire. As a result, this bull signifies Mexico's Spanish Colonial past, while the ten pesos banknote represents the new republican steps taken by an independent nation.

We add to this history the presence of newly-arrived colonists to the Mexican province of Texas, who could have also used or rejected this banknote. Texas' early history (and the beginnings of Austin's colony) was closely tied to Mexico's political history. As we saw, Austin's land grant had to be reevaluated every time the Mexican government changed.

In conclusion, this short document presents a long trajectory of Mexican history and deals with several themes, including: **imperialism, independence, nationalism, colonization, inter-American relations, religion, war, and economy.**

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Ten pesos: [Texas Currency]. Trans. Lorena Gauthereau-Bryson, Tesoreria de la Nacion, 1823. [missing_resource: <http://hdl.handle.net/1911/27466>]

Introducción a un billete mexicano de diez pesos

Este módulo contextualiza a un billete de diez pesos mexicanos (1823) impreso sobre una bula católica (siglo 18), según la trayectoria de la historia de México.

Uno de los documentos interesantes que tenemos como parte del archivo, el [missing_resource: <http://oaap.rice.edu/>][missing_resource: <http://hdl.handle.net/1911/9236/>]

Independencia, Imperio y República de México

La Independencia de México, que puso fin al dominio español, empezó el 16 de septiembre del 1810 y se acabó en 1821. En 1821, después de la proclamación del [missing_resource: <http://hdl.handle.net/1911/9226>]

[missing_resource:

<http://www.juridicas.unam.mx/infjur/leg/conshist/pdf/tratcord.pdf>]

[missing_resource:

http://www.biblioteca.tv/artman2/publish/1823_122/Acta_de_Casamata_El_ej_rcito_trigarante_se_voltea__174.shtml]

Agustín de Iturbide

[missing_resource: <http://hdl.handle.net/1911/21812>]^{er} Emperador de México



Stephen F. Austin y la colonización de Texas

Antes de la conclusión de la Guerra de Independencia de México, Moses Austin había recibido una concesión para la colonización de Texas. Su hijo, Stephen F. Austin, empezó a llevar a cabo los planes después del fallecimiento de su padre en diciembre de 1821, pero fue impedido por el gobierno provisional mexicano de Iturbide, establecido después de la independencia. Este nuevo gobierno se negó a reconocer esta concesión; en su lugar, preferían fijar una ley de inmigración. Por consiguiente, Austin fue a la Ciudad de México para pedirle a Iturbide y su junta instituyente que reconocieran la concesión. Después de la abdicación de Iturbide y la caída del primer imperio mexicano en 1823, una vez más, Austin tuvo que pedirle al Congreso mexicano que reconocieran la concesión original para la colonización (Barker).

Historia breve de la moneda

La historia de la moneda en México se puede colocar dentro de esta historia turbulenta de la nación. Durante la Guerra de independencia, las minas de Nueva España— que suministraban el oro, plata, y cobre para acuñar la

moneda— fueron abandonadas. Por causa de la mala situación económica y el abandono de las minas, México recurrió a papel moneda (o billetes) en el año 1822, durante el reinado del Emperador Iturbide. La gente, sin embargo, estaba acostumbrada a usar monedas y por consiguiente, rechazó estos billetes ("Conoce la historia").

Después de la caída del Imperio en 1823, la nueva República federal mexicana retiró el billete imperial de la circulación como parte de sus esfuerzos de restablecer una confianza pública en los manejos financieros del gobierno. La mala situación económica, sin embargo, no mejoraba, y el gobierno decidió imprimir papel moneda, o billetes, de nuevo ("Conoce la historia").

Diez pesos

Billete mexicano de [missing_resource:
<http://hdl.handle.net/1911/9236>]



Este billete de diez pesos es uno de los billetes nacionales que se emitió en 1823 bajo la nueva república mexicana. Fue impreso con el escudo nacional de México, el águila sobre un nopal, y dice lo siguiente:

" "Las Tesorerías de la Nación pagarán DIEZ PESOS, substituyéndose este nuevo papel precisa y únicamente para el cambio de los que se presentaren del sello anterior, cuya fabricación y emisión ha cesado por decreto del soberano Congreso de 11 de Abril último. México 5 de Mayo de 1823" ([missing_resource: <http://hdl.handle.net/1911/9236>])"

Para evitar un rechazo del público, como el que ocurrió durante el imperio, se acordó imprimir estos nuevos billetes sobre bulas católicas. El gobierno tomó esta medida porque pensaba que la religiosidad mexicana animaría al público a usar estos billetes. Sin embargo, los billetes fueron rechazados de nuevo ("Conoce la historia"). La posibilidad de una escasez de papel durante la mala situación económica en la cual se encontraba México después de la Guerra de la Independencia y la caída del Primer Imperio también podría haber influido la decisión de reciclar otro documento o papel viejo.

Billetes de papel no fueron aceptados por el público mexicano hasta el año 1864, durante el Segundo imperio mexicano del Emperador Maximiliano, cuando el Banco de Londres, México y Sudamérica, un banco privado, se encargó del proyecto emisor ("Conoce la historia").

Reverso: Bula católica

Al voltear este documento, podemos ver el Sumario de la bula de la Santa Cruzada. Una bula de la Santa Cruzada es una bula de concesión de beneficios que se otorgan a cambio de una contribución económica. Esta contribución se usaba para financiar guerras contra infieles.

Sumario de la bula de la Santa Cruzada

Bula de la Santa Cruzada en la cual se imprimió el billete de
[missing_resource: <http://hdl.handle.net/1911/9236>]

colonia de Austin, es muy atada a la historia política de México. Como vimos, la concesión de Austin tenía que ser reevaluada cada vez que el gobierno de México cambiaba.

En fin, este documento de sólo una página nos presenta una trayectoria larga de la historia de México y aborda temas de: **imperialismo, independencia, nacionalismo, colonización, relaciones inter-americanas, religión, guerra, y economía.**

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Diez pesos, [Texas Currency]. Mexico: Tesorería de la Nación, 1823. [missing_resource: <http://hdl.handle.net/1911/9236>]

Plagiarism in Historical Texts

This module shows how studying plagiarism in historical texts can produce discussions on world economy and culture, as well as map global contact zones through literature.

Plagiarism in Historical Texts

Plagiarism has a long and complicated history. While the study of its evolution through the legal system is a field on its own, studying the appearance of plagiarism in historical texts can reveal the complicated, interconnected fabric of the early modern world, that is, transnational and transatlantic communication (books, newspapers, journals, letters, etc.), the loose idea of authorship and translation, the cosmopolitan figure, language and education, problematic international law (or lack thereof), etc. This module demonstrates how plagiarism can produce discussions on the larger world economy, law, literature, and culture.

Some interesting examples of historical plagiarism occur in [\[missing_resource: http://hdl.handle.net/1911/9251\]](http://hdl.handle.net/1911/9251)([\[missing_resource: http://hdl.handle.net/1911/20705\]](http://hdl.handle.net/1911/20705)) and [\[missing_resource: http://hdl.handle.net/1911/21866\]](http://hdl.handle.net/1911/21866) ([\[missing_resource: http://hdl.handle.net/1911/36248\]](http://hdl.handle.net/1911/36248)), documents found on the [\[missing_resource: http://oaap.rice.edu/\]](http://oaap.rice.edu/)th century and provide a description of women in the Americas.

Las mujeres specifically focuses on, as its subtitle clearly outlines, the “character, customs, typical dress, manners, religion, beauty, defects, preoccupations, and qualities of women from each of the provinces of Spain, Portugal, and the Spanish Americas.” It contains 20 chapters, written by different authors, each dedicated to a different country or region. The plagiarism in question occurs in the chapter titled “The Woman from Ecuador,” by Nicolas Ampuero (pp. 164-167). This plagiarism is particularly interesting, since it is not a simple case of borrowed text. Rather, it is complicated by language and translation.

Francisco José de Caldas

Francisco José de Caldas, author of "Viaje de Quito a Popayan"
("Voyage from Quito to Popayan")



Ampuero not only copied, but also translated a passage in Gaspard-Théodore Mollien's *Voyage dans la République de Colombie, en 1823* ("Voyage in the Republic of Colombia in 1823") from French to Spanish. This passage, however, was Mollien's summary of Francisco José de Caldas's travels, recorded in Caldas' own travel narrative, "Viaje de Quito a Popayan" ("Voyage from Quito to Popayan."), which he originally wrote in Spanish. The text, therefore, goes from Spanish (Caldas), to French (Mollien), to Spanish (Ampuero), begging the question: was Ampuero aware of Caldas' Spanish work? An examination of Mollien's book shows that Ampuero must have assumed the existence of another text, since Mollien specifically refers to Caldas' travel narrative and even includes his name in the summary. Here we can see an almost exact wording, minus Caldas' name:

" MOLLIEN: "After having passed Alto de la Virgen, Caldas entered Delek "[[footnote](#)] (*Travels* 446)."

Mollien's French text: « Après avoir dépassé l'Alto de la Virgen, Caldas entre à Delek » (*Voyage* 293).

"AMPUERO: "Once traversing the Alto de la Virgen, you enter Dalek"[\[footnote\]](#) (*Spanish, Portuguese, and American Women* 166). " Ampuero's Spanish text: "Una vez pasado el Alto de la Virgen, se entra en Dalek" (*Las mujeres* 166).

Also of interest is the fact that the plagiarized text does not describe the women of Ecuador, but rather focuses on a route through the country.

Historia moral, written by Francisco Nacente, details the role of women in society (both civilized and uncivilized) in two volumes. Prominent examples of plagiarism include the sections titled "The Toltec" (p. 433), "The Tale of Xochitl" (pp. 433-435), and "The Peruvian Indians" (pp. 437-439).

"The Toltec" and "The Tale of Xochitl" include text plagiarized from Antonio García Cubas' *Escritos diversos de 1870 a 1874* ("Diverse writings from 1870 to 1874"). In these sections, the reader will note that Nacente omitted some of García Cubas' sentences and added a few of his own; yet, he maintains a word-for-word borrowing of the rest of the text.
Antonio García Cubas

Antonio García Cubas, author of *Escritos diversos de 1870 a 1874*
("Diverse writings from 1870 to 1874")



“The Peruvian Indians,” was copied from Conrad Malte-Brun’s *Précis de la géographie universelle ou description de toutes les parties du monde* (“Universal Geography, Or a Description of All the Parts of the World.”). Once again, there is an instance of translation plagiarism, where Nacente translates Malte-Brun’s original French and passes it off as his own. Although Nacente fails to cite Malte-Brun, he does include the latter’s own notes, which cite Inca Garcilaso de la Vega, Agustín Zarate, the Peruvian newspaper *Mercurio peruviano* (“Peruvian Mercury”), and *Viajero universal* (“Universal Traveler”).

Conrad Malte-Brun

Conrad Malte-Brun, author of *Précis de la géographie universelle ou description de toutes les parties du monde* ("Universal Geography, Or a Description of All the Parts of the World.")



The type or genre of literature plagiarized is important to note, since different genres have various implications on cultural significance. These particular instances of plagiarism, for example, can prompt discussions on the importance and circulation of the travel narrative and its ability to grant access to places and cultures unknown. The implication in this case being that, perhaps the authors did not or could not travel to the regions they sought to describe.

These examples also bring in to question the matter of plagiarism in translation. Some questions include:

- What does this imply about education, culture, and the circulation of literary material?
- Why would an author choose to plagiarize a foreign-language text over literature published in his or her own country?
- How does plagiarism through translation compare to same-language plagiarism throughout history?
- What types of laws existed to regulate plagiarism?
- How did these laws function when dealing with foreign literature?

Literature, as well as the ideas contained in texts, did not remain confined to the national borders, rather it moved fluidly across borders and languages. In addition, author's and publisher's rights (which varied from country to country and evolved at different rates) would have changed depending on the country and time period. Studying plagiarism can, therefore, map global contact zones linking authors and readers across the globe and even through time, simultaneously answering the question: **who was reading whom?**, and asking: **what belonged to whom?**

For further reading, see:

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Visit El Plagio Literario's *Bibliografía* page for a more extensive list of bibliographic resources (in a variety of languages):

[missing_resource: <http://www.elplagio.com/Plagio/ENTRADA.htm>]

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El plagio en textos históricos

Este módulo muestra cómo el estudio del plagio en textos históricos puede producir discusiones sobre la economía mundial y la cultura, como también trazar zonas de contacto global a través de la literatura. Esto es una traducción del módulo “Plagiarism in Historical Texts” (<http://cnx.org/content/m34768/latest/>).

El plagio en textos históricos

El plagio tiene una historia larga y complicada. Mientras que el estudio de su evolución en el sistema legal es un campo de por sí, estudiar la apariencia del plagio en textos históricos puede revelar las conexiones complicadas del mundo moderno temprano, o sea: la comunicación transnacional y transatlántico (libros, periódicos, revistas, cartas, etc.), la idea poco rígida de la autoría y la traducción, la figura cosmopolita, el lenguaje y la educación, legislación internacional de derechos de autor (o falta de legislación de este tipo), etc. Este módulo muestra cómo el plagio puede producir discusiones sobre los temas más amplios de la economía mundial, la ley, literatura, y cultura.

Algunos ejemplos interesantes del plagio histórico ocurren en el libro [missing_resource: <http://hdl.handle.net/1911/9251>][missing_resource: <http://hdl.handle.net/1911/21866>][missing_resource: <http://oaap.rice.edu/>]

Como sugiere su título, *Las mujeres*, en específico, se enfoca en la “descripción y pintura del carácter, costumbres, trajes, usos, religiosidad, belleza, defectos, preocupaciones y excelencias de la mujer de cada una de las provincias de España, Portugal y Américas españolas”. Contiene 20 capítulos, escritos por diferentes autores; cada uno es dedicado a un país o una región diferente. El plagio en cuestión ocurre en el capítulo titulado, “La mujer de Ecuador”, por Nicolás Ampuero (pp. 164-167). Este incidente de plagio es particularmente interesante porque no es un caso sencillo de texto prestado o copiado. Sino, es complicado por el lenguaje y la traducción.

Francisco José de Caldas

Francisco José de Caldas, autor de "Viaje de Quito a Popayan"



Ampuero no sólo copió, pero también tradujo un pasaje del libro de Gaspard-Théodore Mollien, *Voyage dans la Republique de Colombia en 1823* de francés al español. Este pasaje, sin embargo, era un resumen escrito por Mollien de los viajes de Francisco José de Caldas, los cuales fueron descritos por Caldas en su propia narrativa, “Viaje de Quito a Popayán”, originalmente escrito en español. El texto, entonces, va del español (Caldas), al francés (Mollien), al español (Ampuero), y el lector seguramente se preguntaría si Ampuero ¿conocía el trabajo de Caldas (en español)? Al examinar el libro de Mollien, el lector se da cuenta de que Ampuero tenía que saber que otro texto existía, porque Mollien hace referencias específicas al libro de viajes de Caldas y hasta incluyó su nombre en el resumen. Aquí podemos ver el uso de casi las mismas palabras, menos el nombre de Caldas:

" MOLLIEN: « Après avoir dépassé l’Alto de la Virgen, Caldas entre à Delek » (*Voyage* 293)."

"AMPUERO: “Una vez pasado el Alto de la Virgen, se entra en Dalek” (*Las mujeres* 166). "

También es interesante notar que el texto copiado no describe a las mujeres de Ecuador, más bien, se trata de descripciones de una ruta que atraviesa el

país.

Historia moral, escrito por Francisco Nacente, da detalles del papel desempeñado por mujeres en la sociedad (civilizada y “bárbara”) en dos volúmenes. Ejemplos prominentes del plagio incluyen las secciones tituladas: “Los toltecas” (p. 433), “Historia de Xochitl” (pp. 433-435), y “Los indios peruanos” (pp. 437-439).

“Los toltecas” e “Historia de Xochitl” incluyen texto plagiado del libro de Antonio García Cuba, *Escritos diversos de 1870 a 1874*. En estas secciones, el lector notará que Nacente omitió algunas oraciones de Nacente y agregó algunas propias; sin embargo, se copió el resto del texto, palabra por palabra.

Antonio García Cubas

Antonio García Cubas, autor de *Escritos diversos de 1870 a 1874*



“Los indios peruanos” fue copiado del libro de Conrad Malte-Brune, *Précis de la géographie universelle ou description de toutes les parties du monde*. Una vez más, esto es un instante del plagio traducido, donde Nacente traduce un pasaje francés de Malte-Brune y lo presenta como su propio trabajo. Aunque Nacente no cita a Malte-Brune, sí incluye las notas escritas

por éste, que citan al Inca Garcilaso de la Vega, Agustín Zarate, el periódico *Peruano Mercurio*, y *Viajero universal*.

Conrad Malte-Brun

Conrad Malte-Brun, autor de *Précis de la géographie universelle ou description de toutes les parties du monde*



También es importante notar el tipo o género literario porque diferentes géneros literarios tienen varias implicaciones culturales. Estas instancias del plagio en particular, por ejemplo, pueden promover discusiones sobre la importancia y circulación del libro de viajes y su habilidad de permitir acceso a lugares y culturas desconocidas. La implicación en este caso es que los autores, tal vez, no habían o no podían viajar a las regiones que trataban de describir.

Estos ejemplos también cuestionan el tema del plagio en la traducción.

- ¿Qué implicaciones tiene esto sobre la educación, cultura y la circulación de materia literaria?
- ¿Porqué escogería un autor copiarse de un texto en una lengua extraña, en vez de copiarse de literatura publicada en su propio país?
- ¿Cómo se compara la historia del plagio hecho a través de la traducción y la del plagio en el mismo lenguaje?
- ¿Qué tipos de leyes existían para regular el plagio?

- ¿Cómo funcionan estas leyes cuando se trata de literatura extranjera?

La literatura, como también las ideas contenidas en los textos, no se mantenía limitada a las fronteras nacionales, sino que se movía fluidamente a través de fronteras y lenguajes. Además, los derechos de autor y publicador (que variaban de país y país y se desarrollaron a diferentes velocidades) cambiaban dependiendo del país y época. El estudio del plagio, entonces, puede trazar zonas de contacto global que conectan a autores y lectores a través del globo y hasta a través del tiempo, simultáneamente dando respuestas a las preguntas: **¿Quién estaba leyendo a quien?** y **¿Qué pertenecía a quien?**

Lectura complementaria

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Randall, Marilyn. *Pragmatic Plagiarism: Authorship, Profit, and Power*. Toronto: University of Toronto Press, 2001.

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Para una lista más extensiva de recursos bibliográficos (en varios lenguajes), visite la Bibliografía de la página *El plagio literario*:

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Rare Letters of Jefferson Davis

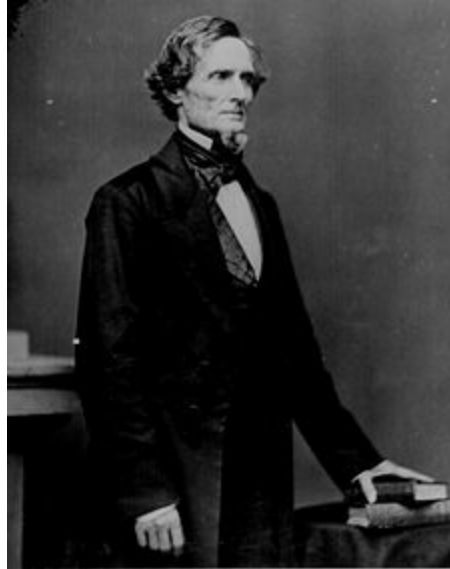
This module explores an archived group of rare and unpublished letters written by Jefferson Davis, President of the Confederate States of America.

Rare Letters of Jefferson Davis

Jefferson Davis (1808-1889) led a varied career, indicative of the controversial place he occupies within United States history. He spent his early adulthood in the U.S. military, then years later drummed up a volunteer force to fight in the Mexican-American War. After the war, he settled on a life in politics. In his first attempt, he was elected to the U.S. congress as a senator from Mississippi. He served for a brief period as the Secretary of War under Franklin Pierce; when his term ended in 1857, he returned to his seat in the Senate. In the years leading up to the Civil War, he actually opposed secession and fought hard for a compromise to ensure the integrity of the Union. When he learned of Mississippi's decision to secede, however, Davis returned home and was promptly elected to a six-year term as the first (and only) President of the Confederate States of America. After the Confederacy's defeat, he was banned from ever holding political office, yet he was lionized in the South for the remainder of his life. While the nation at large officially branded him a traitor, an entire region continued to deem him a hero. Today, many schools throughout the South are named in his honor. The ambiguity surrounding Davis's legacy ties into the social and political fissures within the U.S. that have formed historically along the lines of race and region.

Jefferson Davis

A photograph of Davis during his time as President of the Confederate States of America.



The [missing_resource: <http://oaap.rice.edu/>][missing_resource: <http://dspace.rice.edu/handle/1911/7581>]*Jefferson Davis: The Man and His Hour* and George Rable's *The Confederate Republic: A Revolution against Politics*. One can find the majority of his published writings in *The Papers of Jefferson Davis*, edited by Haskell Monroe, James McIntosh, and Lynda Crist.

The earliest letter in the archive dates from [missing_resource: <http://hdl.handle.net/1911/27218>]

One of the Civil War-era letters is part of a correspondence between Davis and General Joseph Johnston, and the other contains a set of updates from Davis to Thomas Moore, then governor of Louisiana. Written in response to Johnston's [missing_resource: <http://hdl.handle.net/1911/27262>]

[missing_resource: <http://hdl.handle.net/1911/27262>][missing_resource: <http://hdl.handle.net/1911/26582>]

Letter from Jefferson Davis to Gov. Thomas O. Moore, Sept. 29, 1862

A portion of the [missing_resource: <http://hdl.handle.net/1911/26582>]

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